

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 62.—No. 26.

SATURDAY, JUNE 28, 1884.

PRICE: 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN (LIMITED).

THIS EVENING (SATURDAY), JUNE 28.—DON GIOVANNI,
at 8.15. Mdme Adelina Patti, Mdme Laterner, Mdme Fursch-Madi, Signor Marconi, Signor Monti, and Signor Cotogni. Conductor—Signor BEVIGNATI.

MONDAY next, June 30.—CARMEN, at 8.15. Mdme Pauline Lucas, Mdme Laterner, M. Soulaeroux, and Signor Mierzewski. Conductor—M. DUPONT.

TUESDAY next, July 1.—ROMEO E GIULIETTA, at 8.15. Mdme Albani, Mdme Reggiani, Signor Cotogni, M. Devoyod, Signor de Reszke, and Signor Marconi. Conductor—Signor BEVIGNATI.

Doors open half-an-hour before the performance commences. The Box Office under the portico of the Theatre is open from Ten till Five. Orchestra Stalls, £1 1s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Balcony Stalls, 15s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

MR JOHN THOMAS (Harpist to Her Majesty the Queen) begs to announce that his **GRAND HARP CONCERT** will take place at **ST JAMES'S HALL**, on **SATURDAY Morning, June 28th**, at **Three o'clock**. Harp Solos, Songs, with Harp Accompaniment, Duets for two Harps, and several Compositions for a **BAND OF HARPS**. Vocalists—Mdme Rose Hersee, Mdme Edith Wynne, Mdme Elly Warnots, Mdme Enriquez, Miss Hope Glenn, Mr William Winch, Mr Lewis Thomas, and Mr Santley. Harp—Mr John Thomas, Mr Thomas Barker, and Mr T. H. Wright. Band of Harps—Misses Adelaide Arnold, Lucretia Arnold, Ida Audain, Florence Chaplin, Fanny Davies, Frances Howell, Annie Jones, Mary Johnson, Lucy Leach, Julia Leacy, Alice Smith, Viola Trust, Mrs Finner, Mrs John Williams, Mr Thomas Barker, and Mr T. H. Wright. Conductor—Mr JOHN THOMAS. Sofa Stalls, 21s.; Reserved Seats, 10s. 6d.; Balcony, 5s.; Area, 2s. 6d.; Admission, 1s.; to be obtained of the principal Musicians and Librarians; at Austin's Ticket Office, St James's Hall; and of Mr JOHN THOMAS, 53, Welbeck Street, W.

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THE LATE GEORGE WALLIS.

THE Friends of the late **GEORGE WALLIS** ("John"), who died on the 29th April last, after a service of over Forty Years in the firms of **Leader & Cock** and **Lamborn Cock**, have received an intimation that several members of the Musical Profession are desirous of marking their appreciation of the attention shown by Mr Wallis, during his long career as Music Assistant, by Subscribing a small sum for the **BENEFIT** of his WIDOW.

Mr STANLEY LUCAS, 84, New Bond Street;

Mr WALLIS, at Messrs CHAPPELL & Co.'s, 50, New Bond Street, Have kindly consented to receive Donations. Contributions to the Fund are respectfully solicited, and will be acknowledged with many thanks.

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&c., &c., &c.	&c., &c., &c.

MISS LILLIE ALBRECHT will play at a **Matinée** Musicale, at 17, Westbourne Terrace, by the kind permission of the Hon. Mr and Mrs Henry Noel, in aid of the Mission House, St George's-in-the-East. This Day (Saturday), June 28th, at Three o'clock. Miss L. Albrecht will play "Etude de Concert" (Chopin); "81 oiseau j'étais" (Henselt); "Impromptu" (Schubert); and "Rhapsodie Hongroise," No. 2 (Liszt). 38, Oakley Square.

"THE AULD FOLKS."

HERR CARL BERNHARD will sing "THE AULD FOLKS" (new Scotch Song), Music by **GUSTAVE ERNEST**, Words by **J. STEWART**, at the Health Exhibition Concert, Royal Albert Hall, This Evening, Friday, June 27th.

MESSRS HUTCHINGS & ROMER beg to announce to the Music Trade and the Public that they are about to publish **NEW** and **CHEAP EDITIONS** of the following important Works:—

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LOVE-LIGHT, by J. MORTIMER ADYE, will be sung at M^{rs} Ceilini's Concert at Prince's Hall, Piccadilly, on June 30th, at 9.30.—"Love-Light" is commended for its tuneful elegance and graceful musician-ship."—*Musical World*.

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"THINKING AND DREAMING." Words by M. A. BAINES. Music by BERTHOLD TOURS. This much-admired Song will be sung by Mr EDWARD LEVETUS, at Miss Emma Barker's Concert, on Monday, July 7th, at Three o'clock, at 7, St James's Square (by kind permission of Lord and Lady Egerton of Tatton).—By post, 2s.—CRAMER & Co., 201, Regent St., W.

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M^DME FRANCES BROOKE, Miss EVA LYNN, Mr JOHN CROSS, and Mr JOSEPH LYNDE will sing HENRY SMART's popular Song, "THE LADY OF THE LEA," arranged as a Vocal Quartet, at the Royal Victoria Palace, on Monday next, June 30th.

"ALICE, WHERE ART THOU?"

M^DME FRANCES BROOKE, Miss EVA LYNN, Mr JOHN CROSS, and Mr JOSEPH LYNDE will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" arranged as a Quartet, at Hackney, Tuesday next, July 1st.

"JE VOUDRAIS ÊTRE"

M^DME ISABELLA DE VANÉY will sing OBERTHÜR's admired Song, "JE VOUDRAIS ÊTRE," accompanied on the Harp by the Composer, at her Concert, Steinway Hall, on Monday evening next, June 30.

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"ENGLAND TOUGH AND TRUE."

MR J. BLACKNEY will sing H. C. HILLER's National Song, "ENGLAND TOUGH AND TRUE," at Hastings, on Saturday, July 5th.

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ROYAL ITALIAN OPERA.

ROSSINI'S "IL BARBIERE."

Those who proclaim the decadence of Italian opera because of public indifference to that form of entertainment must have been put to confusion by the appearance of Covent Garden Theatre on Saturday night. The house was crowded in every part, and it seemed, even to the careful observer, as though not a seat was anywhere vacant. It is as we have pointed out more than once lately—if Italian opera do not prosper as of yore, the cause must be looked for in the scarcity of singers able to deal satisfactorily with music written at a time when competent artists were plentiful. The opera on Saturday was Rossini's immortal *Barbiere*, the most genial and inspiring work of its class that ever adorned the Italian stage. We do not apologise for the word immortal. There are some things in art so true to nature that they share in its great prerogative—eternal youth. Of them it may truly be said that "age cannot wither, nor custom stale." Thus it is that, while nearly every comic opera contemporary in origin with *Il Barbiere* has passed away, Rossini's masterpiece remains fresh as ever, and as full of vitality. The work cannot die, but, unhappily, it may fall into disuse through the incapacity of operatic singers. We need not go far in search of warrant for so gloomy an anticipation. Of all those who took part in the performance now referred to, only Mme Patti was equal to the music, and the chances are that were that gifted singer to leave the stage many a long day would pass before the next hearing of Rossini's exhilarating theme. For the present, Mme Patti remains, and it is devoutly to be hoped that her last appearance as Rosina belongs to the distant future. It is needless to insist that her embodiment of Dr Bartolo's artful ward gave immense satisfaction. The audience, as a matter of fact, followed the performance with as much zest as though there still belonged to it some flavour of unfamiliarity. That all the old points were made, that Mme Patti's singing was delightful and the applause hearty will be readily assumed. Signor Nicolini appeared as Almaviva, Signor Scolaria as Dr Bartolo, Signor de Reszke as Don Basilio, and M. Soulaicroix did his best with the part of Figaro, owing to the absence of Signor Cotogni. The opera was ably conducted by Signor Bevigiani.

The performance of Gounod's *Faust à Margherita* on Tuesday night served to introduce the American soprano, Miss Gertrude Griswold, to the notice of English opera-goers. The young lady comes to London with the highest credentials from Paris, where her artistic education was completed, and where, after carrying off the principal honours at the Conservatoire, she made her *début* in serious opera with marked effect. English amateurs, however, prefer to judge by present achievement rather than by early promise, and they will estimate the capacity of Miss Griswold by the standard which is set up at the Royal Italian Opera. Though the new-comer—who has already given proof of her talents as a concert-singer—can hardly claim a place as yet amongst artists of the front rank, she has so many points in her favour that her position in the public estimation is at once established beyond a doubt. Miss Griswold could scarcely have chosen a part better suited to her powers than the unhappy heroine of Gounod's masterpiece. In her hands Margherita is a simple, fragile girl, with none of those matronly attributes to which the Anglo-Italian lyric stage is not unfamiliar. Perhaps passion is occasionally wanting both in her acting and singing; but then the American vocalist possesses the unmistakable charm of a fresh, sympathetic voice, level in quality throughout an extensive compass, and but seldom marred by those exaggerations of style so peculiar to the French school. The few bars in which Margherita rejects Faust's advances in the Kermesse scene were given with charming simplicity and grace, and thus early Miss Griswold secured a favourable opinion, which subsequent scenes served only to strengthen. Though there was nothing at all phenomenal about the performance, it was so free from affectation—so simple and unassuming—that the audience could not but be pleased. Perhaps we have not seen the limits of the young singer's

proficiency in this one character; but it is to be hoped, for her future's sake, that she will not be tempted to try tasks too exacting for her present strength, preferring rather quiet parts until her physical means are sufficient to cope with the ordeal of "dramatic" characters. Miss Griswold's Margherita, in a word, is idyllic; and viewed from this point, the impersonation is charming. There was plenty of applause to encourage the *débutante*, and flowers enough were thrown, or handed across the footlights, to stock a large conservatory. The floral-offering business is rather overdone just now. Mdle Tremelli was Siebel; Signor de Reszke, Mephistopheles; M. Devoyod and Signor Mierzewski, the Valentine and Faust of the cast. M. Dupont conducted.—D. L. R.

GERMAN OPERA.

The idea of associating Mme Albani with the company now playing German opera was certainly shrewd, and has done the management a good turn. It strengthened the interest of the performances by throwing in the *prima donna* element; against which, by the way, the supporters of Wagnerian opera are never weary of railing. They ought to be silent just at present, a leading artist of the class in question having secured for the German representations the only full houses they have yet commanded. About this there is nothing wonderful. The public are not yet reformed out of their belief that operatic music should be well sung, nor are they yet made ashamed of the enjoyment a great vocalist can give. There is a hint here to whomsoever would establish German opera amongst us. The success of the present German season, if success may be assumed, is due to the efforts of a French-Canadian lady borrowed from the Italian stage. Mme Albani does not object to sing in what is, vocally speaking, the most uncouth of modern tongues. Perhaps, others are ready to follow her example, and spare Herr Franke the necessity of bringing over a body of performers who may be very excellent professors of Wagnerian declamation, but are certainly not singers as the term is understood in this country.

The opera last Friday se'ennight was Wagner's *Der Fliegende Holländer*, with Mme Albani as Senta. We have no right to assume that the German enterprise is carried on as part of the Wagnerian propaganda, and, therefore, no charge of bad policy lies against the manager in connection with the bringing forward of the *Dutchman*. But it is interesting to note how completely the early operas of the great genius not long since removed from a disputatious world meet and annihilate the pretensions of his later works. This, however, seems to be only a part of the general arrangement which made Wagner bane and antidote in one. He laid down few theories that remained uncontradicted by his own practice; and whenever he declared that such and such a plan was a necessity, departure from it became only a question of time. *Die Fliegende Holländer* on Friday night administered a shrewd blow to what is now known as "Wagnerism." A perfect work it cannot be called, but it shows how the master could secure intense dramatic power and complete structural coherence, while observing classic forms, and giving the voice its full share of melodic expression. The popularity of *Der Fliegende Holländer* arises from this fact. The work is recognized as at once beautiful and truthful—truthful, let us add, because it is beautiful, for beauty can never be false. Last night's performance deserved credit for several good features. Mme Albani's Senta was, of course, remarkable for poetic conception and intensely fervid expression. So it has always been, but these qualities seem to augment as years pass by, and fervour has, we think, gone far enough, having in truth advanced dangerously near the line of exaggeration. We would again counsel Mme Albani to use greater moderation when singing Wagner's music. She cannot exert herself as last night without grave risk of harm to a beautiful and delicate organ which should be reserved for better things. Herr Richter's orchestra again obtained general applause for very judicious and successful work, and the *ensemble*, if not striking, was more than respectable. The German artists, Herren Reichmann (Holländer), Oberlander (Erik), and Noeldeckan (Daland), were

dramatically efficient. They acted throughout with intelligence and considerable power, but regarding their singing, perhaps the less said the better.

ROYAL ACADEMY OF MUSIC.

The second chamber concert of this institution for this term took place at St. James's Hall on Friday, June the 20th, and was well attended. The choir, one of the great attractions at these concerts, showed to advantage in a Motet by F. Westlake, and still more in Schubert's lovely serenade, "Lightly creeping," in which the alto solo was beautifully sung by Miss Eleanor Rees. The fine voice of Mr Groves was heard to good effect in Gounod's "Nazareth," and Mrs W. Osman sang two songs by Mary Gillington (student) with exquisite taste. Miss Gillington deserves a word of encouragement for her compositions, the first of which, more especially, is very charming. We fear, however, that too much prominence is given to such light fare in the Academy programmes. The authorities can hardly wish the institution to become a nursery for "royalty" ballads, and it might be well to raise the standard of compositions performed before such large, and to some extent critical, audiences as assemble at St James's Hall on these occasions.

The instrumental part of the concert was, on the whole, more satisfactory, including, as it did, an excellent rendering of Schumann's ever fresh "Andante and Variations" for two pianofortes by the Misses Alice Robinson and Mackness; Beethoven's Sonata in E, Op. 109, played with considerable vigour by Mr Septimus Webbe; and Mendelssohn's Prelude and Fugue in E minor (written for the Album "Notre temps") in which Mr Ernest Fowles displayed great delicacy of touch and poetical conception.

POPULAR BALLAD CONCERT SOCIETY.

The annual meeting of this society was, at the invitation of Lady Brassey, held at her house in Park Lane, on Friday afternoon, June 20th, when Sir Thomas Brassey, M.P., ably preceded Mr Samuel Morley, M.P., in the occupancy of the chair. After some explanatory, yet earnest, remarks by the chairman, Mrs Ernest Hart, the hon. secretary, enforced, in a remarkably eloquent manner, the appeal made by the annual report previously distributed to the company. This document announces that forty-eight concerts had been given, since January, 1883, in the neighbourhood of the East End, to immense audiences. In the interpretation of works, such as Handel's *Messiah*, and Sir Sterndale Bennett's *May Queen*, as well as in most of the miscellaneous programmes, amateurs had been largely aided by artists of position, who, ever ready to assist the directors, accepted only a nominal fee for their services. Had the purport of the Society stood short at giving musical entertainments, however pleasant and excellent, the interest of the general public would have been limited and soon exhausted. But the directors having so enlarged their scheme as to embrace sound educational work, sympathies are invoked of a higher and wider nature than those called forth by occasional exhibitions of artistic skill, and the society is thereby placed on a basis that commands the esteem of all grades of society.

Apart from the higher status thus arrived at, the directors have shown wisdom in securing the co-operation of those they sought to entertain, for the classes established have provided the honorary managers of the concerts with a choir capable of assisting in the performance of oratorios and cantatas. Mrs Ernest Hart dwelt upon this fact in a way that showed a consciousness of triumph over difficulties, on the part of herself and the general management. And there was a hopeful ring in the statement that they expected soon, not only to have choirs numbered by hundreds, but an orchestra to assist, the members of which should also be taken from the classes that have been formed and brought into a state of discipline by the skill and talents of the musical director, Mr W. Henry Thomas. During the past year, upwards of six hundred students have entered their names upon the class-books—some for singing, some for harmony, others for stringed and brass instruments. To test proficiency prizes have been offered, and it is gratifying to note that two-thirds of the hundred or so who

presented themselves for examination have successfully passed an ordeal by no means easy. Such statements as these supplied the fair speaker with solid ground in making appeal for help, for she was referring to no imaginary project but an established fact. Help is needed, for the charges to concert and class are too small to cover expenses. Immediate results followed her winning eloquence; for Sir Thomas Brassey and Mr S. Morley each rose in succession to announce his intention to subscribe fifty guineas. Without dwelling, however, upon pecuniary matters, one could not help thinking, as Mrs Ernest Hart resumed her seat, that she had been successfully working at a link in the great chain that is now forging to hold and bind the East to the West.

In support of the resolution, "That the report be adopted," Sir Andrew Clarke discoursed upon the qualities and advantages of music in a most characteristic fashion—treating it as a curative, primarily or auxiliary, for some of the maladies of life. Few men, probably, are more familiar than he with sufferings and sorrows. And though this renowned physician is now more often called to the rich man's couch than the poor man's pallet, yet his experience has possibly been gained where want intensifies suffering. At any rate an aristocratic practice has by no means dulled his perceptions of maladies peculiar to the poor, nor has it weakened his sympathies with those whose lot is hard, whose path is rough, whose life, at the best, is dark and cheerless. Not only did he draw a vivid yet realistic sketch of the trials of the poor, but with keen research he probed the cause, and pointed out the means for alleviation—foremost amongst the antidotes was music. Listening to Sir Andrew the auditor felt that he was face to face with a man with a vision capable of viewing complex society as one vast organism; that a philosopher, a philanthropist, was engaged upon the mystery of pain, the enigma of life. Later on Mr Hodgson Pratt drew aside, for the moment, the curtain by which wealth shuts its strangely begotten relative, want, away from sight. Pointing out that our boasted civilization had taken the toiler from the beauties of the country to the ugly wildernesses of modern towns, he contended that it was the duty of the rich few to lighten with all possible beauty the homes desolated by the very poverty which really makes the enormous accumulation of riches possible.

One thing was wanting to the constitution of the meeting, and that was the presence of some of the persons for whose benefit it was called. Had there been but a few representatives of the choirs and classes present to catch the kind expressions of feeling, to listen to the occasionally brilliant eloquence of the speakers, to take note of the warm and earnest sympathy of the general assembly, then an appreciation of the good-will might be keener and wider than it is, and a closer, yet still as respectful, bond of unity be established between patrician and client. The magnificence which surrounded the company seemed to remove the scenes, in which the society labours, to a very great distance. It is indeed a far-cry in imagination from Park Lane to Bethnal Green. Amidst such signs of luxury it is hard to realize the existence of poverty. Yet it was certainly no stranger to the speakers, and was, in fact, the very problem upon which the attention of the fashionable assembly was, for the time, rivetted. Music was chosen by them as the honoured ambassador, the messenger credited and laden with offerings of good will. What kind of reception will it have? With acclamation, perhaps, when its nature becomes better known. Its features are not always welcome even to the rich. Then how can they always be acceptable to the stricken poor, to whom glad sounds in times of sore distress may seem little else than bitter mockery.

PENCERDD GWFFYN.

Merelli has engaged Signorina Turolla to sing next spring at the Carltheater, Vienna.

Her Imperial Highness the Crown Princess Victoria of Prussia has honoured Mr Charles Oberthür by graciously accepting the dedication of his orchestral Prelude to Carl Kösting's dramatic poem, "Shakspeare," which will be published at Leipsic in score and orchestral parts.

ADELINA PATTI.—According to the *Ménestrel*, this lady has entered into a fresh agreement with Mr Mapleson, and will leave for America in November. She received £1,600 on signing the engagement and will receive another £3,000 when she starts. Mr Mapleson is bound, moreover, to deposit £10,400, as a guarantee, in the hands of an English banker. Mme Patti is to have £800 a night.

THE GUILDHALL SCHOOL OF MUSIC.

The students of the Guildhall School of Music gave a concert on Wednesday evening, at the City of London School, Victoria Embankment, when a numerous audience, consisting largely of friends of the pupils and others interested in the welfare of the institution, attended. The Guildhall School of Music, founded by the Corporation of London, is, as far as we are aware, the only musical establishment in this country which, like the far-famed Conservatoires of Cologne, Leipsic, and other foreign cities, relies for its existence on municipal as distinguished from Government support. In the centre of the City it has thriven rapidly. The number of its pupils considerably exceeds a thousand, and on its teaching staff are some of the best professors in London. In the interest of music it must be hoped that the fund from which the support of the Guildhall School is derived will not be affected by the changes which the Corporation may have to undergo before long. It would be a pity to turn over so promising an institution to the tender mercies of a Legislature which—Whig or Tory—thinks it has amply provided for the interests of high art by a trumpery £500 per annum, doled out with a grudging hand to the Royal Academy, Tenterden Street, Hanover Square, although it is willing enough to spend vast sums of money on what the late Mr John Hullah frequently and officially deplored as the abominable practice of teaching elementary school children to sing "by ear." The fathers of the City know better what is due to the dignity and the educational mission of the divine art, and it is satisfactory to add that their seed has not fallen on barren soil. Mr Weist Hill is evidently the right man in the right place, as the principal of a school which, if it is not likely in its present stage of development to turn out artists of the highest order, serves at least the purpose of disseminating musical taste and culture in a wide and ever-growing circle.

The chief interest of Wednesday evening's concert centred in the performance of a string band, recruited entirely from the students of the school, and conducted by the principal. There were fourteen first violins, sixteen second violins, six violas, seven violoncelli, and five double basses. With the exception of the last-named instruments, the female element was largely represented throughout the orchestra, and Miss Marie Schumann occupied the place as leader at the first violin desk. The tasks set to these young executants by their conductor were by no means of an easy order. The most important item was a Suite in five movements (some of them slightly curtailed) by Robert Fuchs. In this the *adagio* was played with a degree of intelligent expression highly creditable to conductor and orchestra. The *minuet* and *finale* also were successfully attacked; only in the *scherzando*, which contains some very bold modulations, the intonation was occasionally uncertain. In another orchestral piece—one of Robert Volckmann's Serenades, the important violoncello *obbligato* part, representing the serenading tenor, was well played by Mr Hooper, a pupil of M. Libotton. Mr Charles Victor, who owes his training to the same excellent master, performed a melodious Lullaby for violoncello by Mr Weist Hill, the pianoforte accompaniment being played by Miss Charlotte Wilkes, who is also a promising violinist and pupil of Mr Carrodus. Among the singers we may mention Mr Iver M'Kay, endowed with an agreeable tenor voice, and Miss Alice Heale, a contralto of considerable power.

These solo performances were of comparatively little significance at Wednesday night's concert. In them individual gifts developed by individual masters were displayed. But the orchestra represented, as it were, the collective spirit of the school, and represented it in a highly creditable manner.—*Times*.

TWELFTH NIGHT AT THE LYCEUM.

Tuesday, July 8, is the date finally fixed for the production of *Twelfth Night* at the Lyceum Theatre. In order to give time for the final rehearsals the theatre will be closed on the evenings of Saturday and Monday preceding. On the afternoon of Saturday, July 5th, however, *Much Ado About Nothing* will be repeated.

It is said that the management of the Imperial Operahouse, Vienna, have paid Neumann 66,000 marks to release Mme Papier from her engagement with him.

A PROLIFIC AUTHOR.—We have received a list of the principal lyrical works written by Mr Edward Oxenford, consisting of 62 operas (original and translated), together with 900 songs, ballads, &c. The talent and industry displayed by the accomplished author of these works, many of which have been highly successful, are certainly most remarkable.

MADAME MARIE ROZE-MAPLESON.

(To the Editor of the "Musical World.")

SIR,—I trust you will permit me, through the medium of *The Musical World*, to contradict the statement which has recently appeared in several of the English and French newspapers to the effect that I have contracted an engagement with the director of the Paris Opera House and will henceforth take up my residence in the French capital. In order to remedy the misconception which this rumour has created I shall feel obliged if you will allow me most emphatically to deny this report and to add, in justice to Mr Carl Rosa, that the new contract I have signed is with Mr Rosa. I shall, therefore, remain the *prima donna* of his opera company; and, moreover, I purpose fulfilling all the engagements Mr Carl Rosa has contracted for me in Great Britain and Ireland.—I have the honour to be, Sir, yours very obediently,

MARIE ROZE-MAPLESON.

Grand Hôtel, Mont-Dore-les-Bains, France,
June 22.

HENRY BYRON.

Regard for the memory of the late Mr Byron is so widely spread, and so many have derived fame and profit from the representation of his works, that it was perhaps natural that the movement for erecting a Byron monument should have suggested to some persons the possibility of a surplus which might be available in some way for the advantage of those who were most dear to him. Beyond this, however, there is not, we believe, the slightest foundation for the assertion that subscriptions are either needed or solicited for the benefit of Mr Byron's widow and young children. As Mrs Byron has suffered considerable pain and annoyance from statements that have appeared on this subject, it may be as well to say that Mr Byron's family have had no part in the movement referred to, and are not responsible, directly or indirectly, for any suggestion that has been made in reference to it.—M. T. (D. N.)

From returns published in the *Bulletin Municipal*, it appears that during the year 1883, there were alarms of fire at the following Paris Theatres: Théâtre-Français, Eden-Théâtre (twice), Renaissance, Gaité, Opéra-Comique (twice), Grand-Opéra (twice), Ambigu, Rossini, Nations (twice), and Porte-Saint-Martin.

Madame Trebelli sailed for England in the Celtic on Wednesday last. She has been heard here with great pleasure, and wherever she has appeared her audiences have welcomed her in the most enthusiastic style. If she pays this country another visit, she will be received with all the honour due to her artistic merits. She intends to appear in various concerts in England, where she is and has ever been a very great and really deserved favourite.—*New York, Musical Courier*, June 11.

Mr Maccabe, who has been making the *tour du monde* with his entertainment, *Begone dull care*, reappeared in London on Monday evening at St James's Hall. There was a very large audience, and, judging from the hearty applause bestowed on Mr Maccabe in his different characters, he has gained, not lost, popularity by his absence from the field of his early triumphs. His various sketches, especially the "Modern Troubadour," elicited roars of laughter, and his feats of ventriloquism were as remarkable as ever.

MRS SUTHERLAND EDWARDS' "AT HOME."—In spite of the announcement that the King of the Maoris was too ill to go out of his bedroom all day, he recovered sufficiently to go with his suite to Mrs Sutherland Edwards' "at home," on Friday, June 20, to meet the literary, artistic, and musical friends assembled to welcome him. The King said that, however ill he was, he felt bound to keep a promise made to a lady, and, though still suffering, he stayed till the end. He expressed himself very charmed with the beautiful English young ladies, especially with those who presented him with bouquets, of which he took away a large number. Among the numerous guests were Princess Helen Randhur Sing and her Mother, Mrs Oliver, Major Gilbert and Mrs Gilbert (née Princess Melvina Randhur Sing), Mr and Mrs Pfeiffer, Mr E. Pigott, Mr Archibald Forbes, Mr William Gilbert, Serjeant and Mrs Simon, Mr and Mrs Schunmacher, Mr and Mrs F. T. Forbes, Mr Charles Salaman, Mr Frederick Cowen, Miss Henrietta Cowen, Mr Ganz, Mme Minnie Hauk, Miss Hope Glenn, Mme and Miss Arditi, Mrs Henry Wyld, Miss Wyld, Miss Elizabeth Philp, Mrs Dutton Cook, Mrs Day, Mrs Fitzgerald, Miss Lotta, Mr J. L. Toole, &c.

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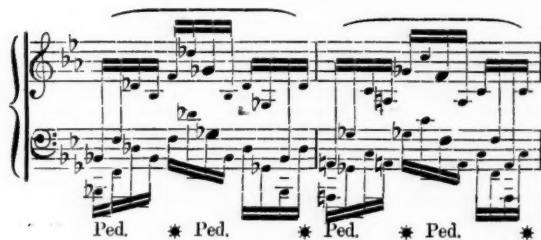
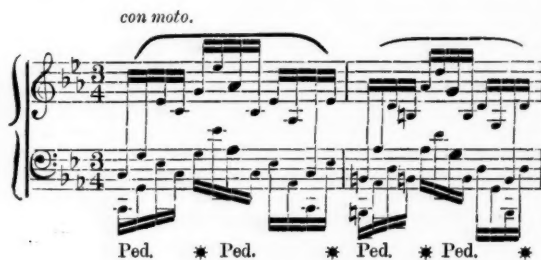
The Musical World.

LONDON, SATURDAY, JUNE 28, 1884.

STEPHEN HELLER'S STUDIES ON THE WORKS OF CHOPIN.*

(Continued from page 384.)

The next study in the second book is formed out of two extracts from the 12th *Étude*, Op. 25, which differ from each other only as one—with an evident purpose—intensifies the other. We have here independent melody of irregular rhythm, attended by an interrupted succession of divided chords for both hands—as if some spirit were singing fitfully and mournfully to the wind-impelled strains of an Æolian harp, outside the walls of some crumbling feudal manor-house. Observe the notes printed large in the subjoined (A flat, G, G flat, F, &c.) :—



These constitute the melody, while the accompaniment may be said to breathe for itself.† In the extract that follows, the "intensification" alluded to is exemplified by doubling the length, and with it the force of the irregular melody, the breathing Æolian harmony going on precisely as before. This continues to the end, with always augmenting expression. No condensation could more effectively answer the implied object than that of Mr Heller.



* Edwin Ashdown, Hanover Square.

† As does so under the inspired lands of Aunette Essipoff.

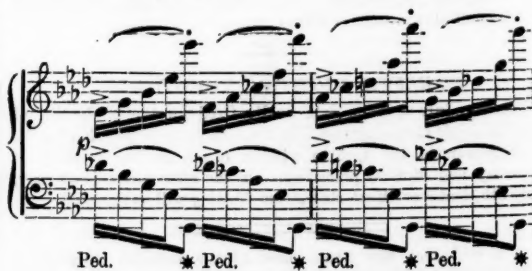
The sixteenth study, comprising three examples from the well-known *Ballade*, Op. 47, is of a more ambitious texture, and proportionately more trying for the executant. Here some technical difficulties peculiar to Chopin are happily set forth and combined. For instance, the small notes in the first extract, which must in no manner interfere with the *tempo* and general balance of the theme afford a case in point :—



The structure and character of the next example will be familiar to all devotees and students of Chopin :—



as also will the following, in which the difficulty is enhanced, and the utmost freedom of both hands required to grasp it. Other points in this extremely useful and admirably laid out study would deserve notice did space permit.



The seventeenth study, suggested by the first *Nocturne*, Op. 9, is brief, but excellently to the purpose. From this may be cited three examples, bearing upon one another, like branches on a single tree—all engrafted, in short, upon the leading theme. Take them as they come :—

No. 1.

Moderato a capriccio.

No. 2.



No. 3.



This is the first study in the third book, which, as will be seen, calls attention to other technical contrivances and other methods of expression peculiar to Chopin, with all of which Mr Heller has dealt with equal ingenuity and suggestiveness.

(To be concluded in our next.)

CARL ROSA.—Fancy this indomitable, straightforward, and courageous manager being interviewed—not in the United States, but in grimy Lancashire! Who would have thought it!

ANNETTE ESSIOFF has returned to Vienna after her long concert-tour in England and France. Next winter she will return to England, and play not only in London but in Manchester, Liverpool, Edinburgh, Glasgow, and other large towns. (Good news!—Dr. Blinge.)

A LETTER FROM VERDI.

A new theatre, the Teatro Verdi, has been opened in Padua. In reply to an invitation to be present on the occasion, Verdi wrote as follows to the Chairman of the Committee of Shareholders:

"Dear Sir,—After having had the honour of already saying so, after myself telling the clever architect, Sfondrini, that I could not go to Padua for the opening of the new theatre, I regret having now to repeat it for the last time. Everything is against it: my age, my health, and, above all, my tastes. And allow me to ask what should I do there? Show myself? Be applauded? Impossible! I thought, it is true, to come and thank you for the honour you have been kind enough to do me, but I trust you will be pleased to accept my thanks in writing, for I offer them with the most profound, real, and sincere gratitude. Accept, also, with them, my dear sir, my excuses, and believe me to remain yours, very sincerely,—G. VERDI."

In Memoriam.—A. Z.

Some of the loveliest, noblest lives are lived out away from the crowd. Some of the highest spirits instinctively hide themselves because, perhaps, they have no kinship with the ordinary life that keeps ordinary human beings walking and talking and acting their pitiful, small, self-seeking rôles. But however hidden, however secret the life of such souls, their exit, their mysterious disappearance makes a gap, such as a noble ship suddenly gone down makes in the sea. Such a gap in the lives of all who were privileged to know her is cruelly made by the death of Anna Zerbini, the beloved sister of Mr J. G. Patey. Possessed of mental power beyond and above her sex, she studied science deeply, and found a congenial occupation in being for some years the amanuensis and assistant of Sir Charles Lyell. Mrs Zerbini's exquisite modesty led her to ignore this fact to a certain extent after she had quitted a purely intellectual life for the common natural woman's work as wife, mother, and friend. Protector as well as friend—counsellor, helper, as well as acquaintance—was she to all who happened to be near her. No matter what the human being was who was looked at by those sweet, bright eyes, those eyes saw some virtue, some good quality, some redeeming feature. Such eyes have our guardian angels, who keep us from wallowing in spiritual mud. None could look at those pure, compassionate eyes, and straightway go and sin. None could hear the lofty thoughts and bright suggestions poured forth by those smiling lips, and remain bitter, sarcastic, or doubtful that to be human means to have a great destiny. And last, but not least, no one who was with her could quit her presence unconvinced that here was a nature that was in relation to sin, wrong, wickedness—as oil is to the waves.

The bitterness of seeing an angelic soul gradually unfold its wings and sorrowfully flee away, is too great for words. The anguish of losing such a one paralyses thought, melts the heart; vague, dull misery settles down upon the bereaved like a heavy cloud. Tears and mourning bring no relief; nothing can comfort but one thought: that she is still present, still watchful, still sympathising, still yearning for truth and perfection—but no longer here in the shadows with us—in the Glory of God Δ.

Madame Minnie Hauk left for Paris en route for Geneva on Wednesday morning. Previous to her departure offers were made to her by Herr Franke to appear at the German Opera in one or two of her favourite characters which this accomplished *prima donna* was unable to accept owing to her theatrical wardrobe having been forwarded to Paris. Madame Minnie Hauk returns to England in the autumn to fulfil her engagements in the North.

SIR MICHAEL COSTA's personality has been sworn under £7,000. The committee have not decided what to do with the testimonial money. Sir Michael has left all the MS. scores of his compositions to the British Museum.

MR VILLIERS STANFORD's *Savonarola* announced to be given by the German opera company at Covent Garden Theatre last night (Friday), has been postponed. At the general rehearsal on Thursday morning it was found the performance was not sufficiently advanced for the opera to be produced.

CONCERTS.

RICHTER CONCERTS.—There was a novelty in the programme of the last concert for the present season, but it was not wisely chosen. We can, however, understand the impulse to select it. The late Joachim Raff, if not a composer of the highest genius, was a man of such mark that a caterer for the musical public, having the chance of producing a manuscript work from his pen for the first time in England, would naturally avail himself of it with promptitude. This is Herr Richter's justification for the performance, on Monday night, of Raff's overture, *Romeo and Juliet*. It is all in the way of justification that we can find. Raff was fond of writing "programme music," and as he could on occasion be graceful and expressive, some looked, not without reason, for a work glowing with the warmth of Italian passion and instinct with a sense of beauty. These were terribly disappointed. It is so hard to connect Raff's laboured, dry and unpleasant music with Shakspeare's play that even Mr C. A. Barry, who, as annotator, had to study the overture closely, made no attempt to do so. Indeed, one is soon led away from the hopeless task to inquire what on earth Raff could have been thinking about when he gave the work its name. Perhaps he did not think at all, and drew lots for a title, or it may be that, having put on his philosophical spectacles, like many of his well-meaning but misty countrymen when approaching Shakspeare, he saw in the noble drama of love and death something to which only poverty-stricken, disagreeable music could be analogous. The overture concludes very abruptly, and we think all the better of Raff for it. In charity we assume that he saw his mistake, while it is certain that he laid the manuscript aside instead of sending it to a publisher. He had better have burnt it, for then his memory would have been spared the slur of a dead failure. Details of the work are not required, as, in all probability, it will never be heard here again. Brahms' "Song of Fate" likewise had a place in Monday's programme, its performance making the conviction more than ever strong that this is one of the noblest things created by the powerful representative of German classicality. We regard the setting of the first two stanzas in Von Holderlin's suggestive little poem as worthy to rank with the sublimest music ever penned. It comes like a divine emanation, and we do not criticise, but humbly and thankfully receive. The execution of the work was admirable as far as concerned the orchestra; the chorus might certainly, not to say easily, have done better. From the solemn and exalted strains of Brahms to the *Tannhäuser* overture was a long step, but it meant for Herr Richter a personal triumph of the highest order. A more perfect rendering of Wagner's music even he has seldom obtained, and the audience were righteously vehement in applause. The concert and the season ended with Beethoven's Choral Symphony, all the orchestral movements in which were played as on former occasions, that is to say, with admirable executive skill, but with a few peculiarities of "reading" distinctly open to question. We shall be expected to add that the success so far won was marred by the comparative failure of the choral finale. Herein we do not reflect seriously upon the choir, for, truth to tell, the vocal music is impossible. The solo passages were entrusted to four members of the German Opera Company—Frau Schuch-Proska, Fraulein Schärnack, Herr Oberlander, and Herr Wiegand—who gave a supreme and convincing illustration of the fact that when Wagner concocted "a new art," innocent of singing, he shrewdly estimated the average vocal ability of his countrymen.

ST CECILIA SOCIETY.—The growing independence of woman received another illustration in St James's Hall on Thursday night, June 19, when the St Cecilia Society gave its fifth concert. That the actual circumstances were surprising cannot be said. Very few years have passed since the old Alhambra stage was occupied by a complete orchestra of women, with one of their own sex as conductor. Not only did women play upon the family of strings, from the fairy fiddle to the cumbersome contra-bass, but they fitted their lips to the aperture of the ear-piercing fife and complaining flute, blew into what Cole-ridge calls the "loud bassoon," wrestled with the trombone, and banged the big drum so energetically as to suggest excellent qualities for much of the work now monopolised by the tyrant man. As a demonstration that orchestra was complete, the sterner sex having had nothing more to do with it than make the instruments and compose the music. It is true that the feminine performers played indifferently, but that, under the circumstances, was a detail, important only because it affected the attendance of the public. In London social movements are slower, apparently, than in Vienna, for the St Cecilia Society has not reached the stage of development just described. It boasts a chorus of ladies, and an orchestra of stringed instruments which only ladies play; but "wood" and "brass" are not yet forthcoming in the hands of the fair, and a man (Mr Malcolm Lawson) acts as conductor. We cast no reflection upon Mr Lawson when saying that he spoils not only the picture—

otherwise pretty and engaging—but its significance. A female society that needs a male head would scarcely command the approval of Miss Lydia Becker, and is a reproach rather than a credit to the newest class of liberationists. But the present condition of the St Cecilia may be only formative—a supposition we are the more inclined to accept because the orchestra is as yet, if the truth must be told, a feeble machine. Its tone is poor, its attack hesitating, and its want of accent and energy unpleasantly obvious. These are, no doubt, hard words under the circumstances, but ladies who come down to St James's Hall giving concerts as orchestral performers cannot claim the indulgence which would be theirs in a private room. If they court the glory they must also take the risk. The society's chorus, as may be supposed, is far better than the orchestra, and sings very well indeed. In the programme were several popular selections, such as "Giovin belta," from *Les Huguenots*, the parts of the Queen and Page being taken by Miss Emily Lawson and Miss Clara Hoschke; "Twine the wreath," from Mr Stanford's *Veiled Prophet*, Schubert's "God in nature," and the Morning Hymn from Spontini's *Festale*. To these were added three pleasing choruses from Mr Macolm Lawson's *Tale of Troy*, and a Latin Hymn by Ferdinand Hiller. The vocal music thus gave the concert no little distinction. So, in their way, did the instrumental pieces, especially the *adagio* and *allegro* from Bach's Concerto in D minor for piano and strings, the solo part of which was played excellently well by Miss Mary Carmichael. Miss Amy Kicking was the solo violinist, and Mr E. H. Turpin did efficient service at the organ. It is sorrowful to add that there was one male vocalist, Mr J. Tapley; but he proved by no means a "lion among ladies." On the contrary, he warbled with great sweetness a lover's plaint: "O, my beautiful citron tree, comfort me, comfort me!" So Solomon exclaimed long ago; "Stay me with flagons, comfort me with apples; for I am sick of love."—D.T.

MIDDLE JANOTHA.—The accomplished pupil of Mme Schumann set herself an arduous task on Monday afternoon, when, in St James's Hall, she played eleven compositions with scarcely a break that could be called a rest; the first work being Beethoven's "Pastoral" Sonata, and the last, Schumann's "Carnaval." Putting the remaining nine compositions into two groups, she brought Bach, Mendelssohn and Chopin together; while Schumann and herself formed another harmonious combination, the master being represented by an Arabesque and Nocturne, with which the pianist's own Mazurka and Gavotte were by no means unworthily associated. This was, probably, the last pianoforte recital of a season which has witnessed the efforts of Mme Schumann, Mme Essipoff, Mlle Janotha, M. de Pachmann, and Herr von Bülow, to say nothing of others less famous. No one can urge, therefore, that there has been a lack of distinction in this particular form of entertainment, or that pianoforte music in able hands is suffering from fickness of taste. Even amid the rush of a season which is spending profusely what remains of its energies in order the sooner to end an unsatisfactory period, Mlle Janotha attracted a considerable audience, who listened with patient attention and undisguised admiration to her performance.

MR W. H. THOMAS'S CONCERT.—Through his position as the musical "right hand" of a most important association for spreading love of the "divine art" amongst the masses, Mr W. H. Thomas is entitled to more than passing notice of a concert given by himself at the Hall in Carleton Road, Tufnell Park, on Monday evening, June 23. Being an excellent pianist, as well as vocal trainer and conductor, Mr W. H. Thomas took a leading part in that capacity, playing his own effective fantasia on themes from *Tannhäuser*, joining Mr Truslove in the *Allegro* of Mendelssohn's Sonata in D for piano and violoncello, taking part with Mr John Thomas in a duet fantasia on airs from *Faust*, and with Messrs Chapman and Truslove in Kuhlau's little known trio for piano, flute, and violoncello. In all he did the concert-giver exemplified the thoroughness of that artistic capacity which has secured for him so important a place among musical missionaries to the "people." Mr Thomas was assisted by several well-known vocalists, such as Mme Edith Wynne and Mr Lewis Thomas. Special distinction should be accorded here to the singing, by Miss Eleanor Rees, of a charming new song, "My love is late," the work of Mr Cowen.

SIGNOR LOVINI-LOWENSTIERNE gave a concert at Messrs Collard's rooms, Grosvenor Street, on Thursday morning, June 26th, with the assistance of Mme Mathilde Zimeri, Mlle Ida Corani, Signors Zoboli and Monari Rocca (vocalists), Mlle Friedel and Mr W. Ganz (pianists). The concert-giver appeared as a violoncellist, playing with Mme Friedel Chopin's Polonaise for violoncello and pianoforte, and as a singer by rendering Italian, English, Norwegian, and Danish songs and ballads with equal facility. Mme Zimeri gave a gallant interpretation of the page's aria, "Nobil Signor" (*Les Huguenots*), as well as Gumbert's *Lied*, "Mein Lieb," together

with the "Postillon" by Abt, gaining unanimous approbation. Mdlle Ida Corani, whom we have not lately heard in our concert rooms (which is much to be regretted), sang the well-known aria "Regnava nel silenzio" (*Lucia di Lammermoor*), subsequently joining the veteran Signor Zoboli in the duet, "Quanto amore" (*Elisir d'Amore*), and Signor Lovini in Bizet's duet from *Carmen*, "Ah, mi parla di sei." Mdlle Friedel, a youthful and talented pianist, played works by Mendelssohn, Chopin, &c., as well as a characteristic piece, "Rendez vous de chasse," by her father, M. G. Friedel (recalled). Mr Ganz, besides accompanying many of the songs, gave a Réverie and a transcription of his popular song, "The Nightingale's trill." The concert was highly enjoyed.

At a concert given by Mme Edith Wynne, whose bardic appellation being translated means the "Nightingale of Wales," one expects to find more than a trace of nationality. In this respect Mme Edith Wynne did not disappoint those of her many friends who gathered in Princes' Hall on Tuesday evening. She herself was present, as a matter of course, and who, we may ask, has more fully represented Welsh talent in London during the years that have gone by since, as a young girl, she sang a song of her own land in *Henry IV*, at Drury Lane Theatre? Supporting Mme Wynne were at least five artists, Welsh by birth or extraction, namely, Miss Mary Davies, Mr Lucas Williams, Mr Dyved Lewys, Mr John Thomas, and Mr Lewis Thomas, while of the works performed three bore the names of Cambrian composers, that is to say, of John Thomas, Joseph Parry, and Brinley Richards. Almost, therefore, might this be called a Welsh concert, but not quite, for Mme Wynne's English and other *confères* rallied round her in strength, foremost amongst these being Miss Damian, Mme Sterling, Mr Cummings, Signor Foli, Miss Beata Francis, Miss Bessie Waugh, Miss Josephine Agabeg, and Mme Dunbar Perkins, to say nothing of the elocutionists, Miss Dora Doone and Captain Evatt Acklom. Without going into details, which the popularity of the names just given makes unnecessary, we may state that the concert gave complete satisfaction to a numerous audience. It will be assumed that the doings of the *beneficiaire* excited special interest, which found plenty of gratification. Mme Wynne sang, first, the scena, "Far greater in his lowly state," from Gounod's *Reine de Saba*—an opera sometimes known in this country as *Irene*. She next gave, and obtained an encore for, John Thomas's setting of "There be none of beauty's daughters," the composer playing the harp accompaniment; her final contribution being a song by Milton Wellings called "The Vale of Tears." Against these things we have nothing to say; but has Mme Wynne quite forgotten Schubert's "Young Nun," which in past years she used to sing so beautifully at the Monday Popular Concerts? Many an amateur would go expressly to renew the well-remembered pleasure of that masterpiece and Edith Wynne's pathetic interpretation. From the other performances of Tuesday evening, we may select for special mention the singing by Mr Cummings of his own capital "Love of long ago," Signor Foli's rendering of Webster's "King Sol" (encored), and Mr Lewis Thomas's fine and spirited delivery of "Non più andrai."

Mdlle VICTORIA DE BUNSEN, the Swedish vocalist, gave a concert on Monday morning, June 23, at 27, Harley Street, which was attended by one of the most fashionable audiences of the season. The room, indeed, resembled a parterre of flowers, so brilliant were the toilettes and so elegant the wearers. Mdlle de Bunsen was, consequently, in high spirits, singing with more than usual brilliancy and accepting the homage of her friends and admirers with, if possible, more than the accustomed gracefulness. The pieces selected to display her talent consisted of the contralto air from *Dinorah*, "Fanciulle che il core," Pippo's air from *Linda di Chamouni*, and Chopin's "Aime moi," a brilliant arrangement for the voice of one of the Polish pianist's mazurkas. No better choice could have been made to exhibit Mdlle de Bunsen's fine voice to advantage and to charm the ears of her aristocratic audience. Well did the vocalist accomplish her task, winning the admiration of all and a "call" at the conclusion of each piece. Mdlle de Bunsen had the assistance of her clever sister as pianist, who played, with Mr Oberthür, his effective duet for harp and piano on airs from *Oberon*, and other pieces, Mr Oberthür also contributing, subsequently, his two admired solos for harp alone, "Adieu," and "Au rive de la mer." Songs were given by Mme Hirtleemann, Mdlle Schow Rosing (who, *en passant*, we may state, sang the aria from *La Sonnambula*, "Come per me sereno," most charmingly), Mr H. Thorndike, Mr Bokenhan, and Mr Mason (an excellent amateur). Solos on the violoncello were played by Herr Otto Leu, and on the violin by Signor Erba. The conductors were Sir Julius Benedict, Messrs Bendall, Sampson, and Lindsay Sloper.

MR ISIDORE DE LARA.—On Tuesday afternoon this favourite vocalist gave his annual concert at the Prince's Hall. The attendance, as is usually the case when he invites his friends and patrons,

was fashionable, and the programme chosen for performance was precisely of the kind to suit polite tastes. Mr de Lara, as a matter of course, gave several examples of his impassioned style of singing, and produced an effect in Faure's hymn, "Charité," his own songs, "Where memory dwells" and "Twin Souls," and Tosti's "Vous et moi" and "Aprile," that the audience warmly felt and as warmly acknowledged, the ultra-sentimental ditty, "Where memory dwells," challenging its customary encore. Mr de Lara was assisted by several artists of eminence, among them Mdlle Baldi, Miss Ehrenberg, Mdlle Alice Barbi, as singers, and Mdlle Marianne Eissler and Signor Lebano as instrumentalists. Mdlle Eissler, the violinist, it may be specially mentioned, won much honest compliment by her skilful and earnest delivery of an Andante by Gade, and great interest was also felt in the Serenade and Minnet played by Signor Lebano, who illustrates the concert-room capabilities of the harp in a way that admits of but little rivalry. Mr de Lara managed to enrich his programme with recitations by a couple of ladies of the highest professional distinction, namely, Mrs Bernard Beere and Mrs Bancroft. The former gave with great elocutionary exuberance Storey's finely conceived poem, "Cleopatra," and the latter Hood's well-known "Demon Ship." If it is true, as stated in the book, that this was Mrs Bancroft's first appearance as a reciter, it is obvious the public has lost much by the fact. Nothing could surpass the fervid energy with which she declaimed this wonderful passage of scenic word-painting, or the genial humour she threw into the supremely comic anti-climax with which the exciting monologue closes. The listeners were enchained and amused beyond measure, and honoured the pet actress with no less than five recalls, which she responded to in her own piquant and engaging manner. Between the parts a light melodious chorus from a cantata by Mr de Lara was sung by a numerous body of female vocalists, and repeated by general desire. The conductors were Signor Paolo Tosti, Mr Edward E. Terry, and Mr Albert Visetti.

A MATINÉE MUSICALE was given at Willis's Rooms on Tuesday, June 24th, under most distinguished patronage. The rooms were fully and fashionably attended. The concert, which consisted of orchestra, vocal, and instrumental solos, in which many of our most popular artists assisted, was eminently successful. Amongst the singers was Mr Clifford Hallé, son of Mr Charles Hallé, who gave, with great taste and genuine expression, Gounod's "Maid of Athens." The instrumental success of the *matinée* was Miss Emma Barnett's fine performance of her brother's grand fantasia for the pianoforte on the motives from his *Harvest Festival*, as well as Liszt's *Rigoletto*. The accomplished pianist was recalled after each piece, and after the former (being encored) played her brother's Gavotte in G minor.

MOZART AND BEETHOVEN SOCIETY.—The last concert of the twelfth season of this excellent society took place at St James's Hall on Tuesday, June 24th. The first part was devoted to Mozart and Beethoven's vocal and instrumental compositions and opened with a Sonata, by Mozart for violin and pianoforte, played by Herren Henkel and Hause. The other instrumental pieces included a violoncello solo, "Adelaide" (Beethoven), for which Herr Schuberth earned a well deserved encore, and Beethoven's Trio, Op 1, No. 2 (Herren Hause, Henkel, and Schuberth). The vocal pieces were "L'Addio" (Mozart), sung by Mr May, R.A.M.; "Per pietà non dirmi" (Beethoven), by Mdlle Wagner; "Deh Vieni non tardar," by Mme Florence Grant; and "Batti, batti," Miss Alice M. Ogilvie. The second part was miscellaneous, beginning with Mendelssohn's first Pianoforte Quartet. Miss Jeanie Rossi was much applauded after Cowen's song, "Outcry," Miss Eugenie Kemble and Mr Whitney Stockeridge were the other vocalists, and Miss Daugars gave two solos on the pianoforte. The concert ended with Chopin's "Grande Polonoise," played by Herren Hause and Schuberth. Signor Farinelli and Herr Schuberth conducted, and the rooms were crowded.

WITH such an assemblage of eminent singers and instrumentalists as Mmes Albani, Tremelli, Marimon, Klauwell, Antoinette Sterling; MM. Joseph Maas, De Reszke, Foli, Hollman, and Wagner, it would have been strange indeed if the concert given on Wednesday night, June 25, in Albert Hall, by Mr George Watts, failed to draw a large and enthusiastic audience. On occasions such as these, the composition of the programme is hardly open to criticism; the public demands no kind of harmoniously-balanced selections provided that harmony be not absent, and rests satisfied that each of the notabilities of the artistic world present should give of their best, without reference to the importance of the entertainment, taken as an artistic whole. Thus, there can be little gained in passing in review the familiar pieces which mainly composed the programme, special mention being reserved for the novelties. These were a new air and Chorus "Jerusalem," for bass voice, with accompaniment of harp, organ, and pianoforte, written by Mr Henry Parker, and declaimed in splendid style by Signor Foli; and Signor Tito Mattei's

arietta, "Vince tutto," gracefully sung by Mdle Marimon. A savour of novelty also attached to Gounod's motett, "Gallia," as interpreted by the South London Choral Association, with Mdme Albani as the soloist, and also to Mdme Marie Klauwell's singing of Mr F. H. Cowen's new song "In vain," to the accompaniment of the composer. That these separate efforts were duly appreciated, and honoured with sympathetic applause, may readily be imagined. Some disappointment was experienced at the non-appearance of Mr Sims Reeves, who was announced to sing; but there was a sufficiency of interest in the programme to cause even the absence of the greatest of living singers to be endured with patience.—D. L. R.

MDME DUNBAR PERKINS.—The concert given by this lady on Wednesday evening last enjoyed well-deserved patronage. The large Kensington Town Hall was reasonably filled, and the reception accorded to the *bénéficiaire* was warm and flattering. Mdme Dunbar Perkins is known in musical circles as a lady violinist of more than ordinary accomplishment, and her career has been sedulously watched by her many professional friends since she graduated as a student at the London Academy of Music, where she became gold medalist. The pieces she played on Wednesday exhibited to advantage many of her best gifts and experiences. They consisted of the violin part in Haydn's first Trio in G, a "Legende" and Mazurka by Wieniawski, and an "Air Varié" by Vieuxtemps. The audience could but be gratified with the highly cultivated ability shown by Mdme Perkins. The best characteristics of violin execution were revealed again and again, and were fully recognized by all present competent to judge them. To fulness and beauty of tone Mdme Perkins adds a truth of intonation that never falters, while her style is remarkable for its innate purity and expressiveness. She was enthusiastically encored in the Mazurka above mentioned, and she responded to the compliment in an unnamed *morceau*, to the tender sentiment of which she imparted an unspeakable grace and charm. Mdme Perkins, in a word, was well entitled to the approbation she so manifestly met with. Another young lady, and a very juvenile one, Miss Florence Gully, a pupil of Mdme Perkins, was also concerned in the concert, and in a "Brindisi Valse" by Alard gave evidence of cleverness and promise. We had, moreover, a pair of highly finished solos on the violoncello by Miss F. Hemming, another ambitious aspirant for "woman's rights" in a department of the orchestra hitherto but scantily invaded by the softer sex. The list of vocalists engaged by Mdme Perkins was a long one and may be said to have been in excess of the needs of the evening. Chief among the names were those of Mdme Edith Wynne, Miss Clara Samuel, Mdme Adelina Hirsleemann, Miss Hilda Wilson, and Mr Coates. The rest must remain unrecorded. The conductors were likewise numerous, they comprised Mr Edwin Bending, Mr Michael Watson, Mr Frederick Cliffe, and Signor Romili. Sir Julius Benedict was also announced.

ST CECILIA SOCIETY.—Another sign, though hardly a satisfactory one, in furtherance of the ability of women as a body, was shown in the fifth concert of this society given at St James's Hall on June 19th. The band and chorus composed entirely of ladies under the somewhat eccentric conductorship of Mr Malcolm Lawson, gave extracts from *Les Huguenots*, *The Veiled Prophet*, *Die Vestalin*, and Suite for strings, by Volkmann, also the Adagio and Allegro from Bach's Pianoforte Concerto in D minor, the solo instrument being ably played by Miss M. Carmichael, and three melodious choruses from *The Tale of Troy* of M. Lawson. Miss Louise Phillips gained an encore for her neat rendering of a ballad "Dawn talks to Day," accompanied by the composer, Miss Carmichael. The chorus were more efficient than the orchestra (strings only), the latter, we regret to say, being weak, showing lack of tone, and uncertainty in attack. In conclusion we must add, that if full justice is to be done to the works the society undertakes, the assistance of a few of the sterner sex would be an advantage. Mr E. H. Turpin presided at the organ, Mr J. Tapley being the only male vocalist.—W. A. J.

MDLLE JANOTHA.—The last pianoforte recital of this accomplished artist took place on Monday afternoon at St James's Hall. The performance, as before, consisted of contrasted ingredients, in order to exhibit her executive ability under several opposite aspects and confirm her right to the high position she occupies as an exponent of the various humours and opportunities of the instrument. It opened with Beethoven's Sonata in D (Op. 28), followed by illustrations of Bach, Mendelssohn, Chopin, Janotha (*père*) and Schumann, the concert terminating with the popular "Carneval" of the last mentioned composer—that curious arabesque of bizarre forms, dainty conceits, and picturesque fancies. To all these Mdle Janotha lent every charm and explanation of which they were susceptible and afforded readings of the respective masters in the highest degree intelligent and instructive. She was asked, with considerable pertinacity, to repeat a "Berceuse" by Chopin, but she was hard of heart, and declined the obvious honour to herself and the equally obvious pleasure to her friends.

MUSIC FOR THE PEOPLE.

(To the Editor of the "Musical World.")

SIR,—A drawing-room meeting in aid of the work of the Popular Ballad Concert Committee took place last Tuesday at Lady Brassey's residence, Park Lane. The meeting was addressed by Lady Brassey, Lord Reay, Mr Samuel Morley, M.P., Mr Hodgson Pratt, Mrs Ernest Hart and others. Nothing can be more laudable than the desire to do something to elevate the lower classes, but it may be questioned if the Popular Concert Committee have as yet found exactly the right means. The upper classes being themselves steeped in pleasure, seem to think it as well, as a kind of safety valve, to provide for their poorer fellow-subjects something of the same kind of distraction. Some of the speakers were really eloquent on the good taste displayed by working-class audiences when listening to music. In this they certainly afford a pattern to their betters, whose conduct under similar circumstances is not one to be imitated, and who seem never to have realized the Italian saying, "Il più gran omaggio al musica sta nel silenzio."

It would seem that the most promising plan for the various bodies now engaged in these philanthropic efforts is to create a practical interest in art amongst the poor by concentrating their energies in the direction of elementary musical knowledge and sight-singing. Sickly ballad concerts can do no one any good, even if they do not degenerate through the comic down to the music-hall standard. It would, however, speak well for the work of the committee if some time hence they were in a position to give a Handelian oratorio without the help of professional chorus-singers. I am, Sir, yours obediently,

A. O'L.

WAIFS.

The French Government have included in their budget a sum of 200,000 francs towards the support of Schools of Music in the French provinces. (A lesson for us.—Dr Btingr.)

Anton Rubinstein is in Dresden.

Kaschmann, the baritone, was lately in Milan.

Selina Dolaro has been singing in New Orleans.

Vittorio Carpi, the baritone, is at present in Rome.

There will be no Italian opera this year at Bucharest.

Mrs Osgood will re-visit London professionally next spring.

The season at Palermo was brought to a close with *Gioconda*.

The well-known baritone, Pandolfini, is now transformed into a bass.

Emma Bessone will be *prima ballerina* next season at the Milan Scala.

Gayarre and his fellow tenor, Masini, were a short time since in Milan.

There is talk of giving Gounod's *Mireille* in the bathing season at Castellmare.

Signorina Donadio will probably sing for a few nights at the Teatro Pagliano, Florence.

Faccio, the conductor, has been created a Knight of the Order of Saints Maurice and Lazarus.

Gialdini is in Trieste, and is re-engaged as conductor next season at the Théâtre-Italien, Paris.

The Naples Orchestra, under the conductorship of Sig. Martucci, was much applauded in Turin.

The German opera company from Moscow will give a series of performances in Constantinople.

Tamberlik intends settling permanently in St Petersburg, where he will open a school for singing.

Professor Philipp Spitta, of Berlin, is writing a Biography of Heinrich Marschner, the composer.

The tenor Pizzorni has sailed for Santiago, Chili, to replace Bulterini, who has been indisposed.

Two of the characters in *Amor*, Manzotti's new ballet at the Milan Scala, will be Adam and Eve.

A new buffo opera, *L'Orologio del Castello*, with music by Settimo Sardo, has been produced at Caltanissetta.

Sante Athos, the baritone, recently passed through Milan on his way to Turin. (Impossible!—Dr Btingr.)

The operation for cataract performed on Sarcey, dramatic critic of the *Paris Temps*, has proved completely successful.

Mdlle Mirane, of the Paris Grand Opera, has signed an engagement for the winter at the Théâtre des Arts, Rouen.

The plateau before the "Cursalon" in the Town Park, Vienna, has been selected as the site of the Mozart Monument.

Les Diamants de la Couronne, with Mdle Smeroschi as the heroine, has been given at the Teatro Costanzi, Rome.

Zuelli, composer of *La Fata del Nord*, has been commissioned by Sig. Ricordi, Milan, to set a libretto by Sig. Ghislanzoni.

Dr Hans von Bülow has been teaching for some weeks the upper classes in the Raff Conservatory, Frankfort-on-the-Maine.

The New York papers announce the approaching marriage of Gioletta Arditi, daughter of Sig. Luigi Arditi, the conductor. A fire broke out recently in the wardrobe of the Grand Theatre, Warsaw, but was extinguished before it had done much harm.

Alfred Leloir has been selected to execute the model of the statue for the Hector Berlioz Monument, in the Square Vintimille, Paris.

There will be a grand concert at Turin on the 3rd August given by the united bands of 28 regiments, numbering in all 1,200 performers.

A Committee has been formed for the purpose of erecting a monument over the grave of the late Ludwig Erk, the master of German Folk's-song.

The Municipality of Metz has made a grant of £820 to the Theatre, for the management of which there are no less than seventeen competitors.

At the request of Wagner's Trustees, Franz Liszt has accepted the honorary presidency of the approaching Bayreuth Festival-Performances.

The Monbinne Prize of 3,000 francs, has been awarded by the Paris Academy of Fine Arts (Musical Section) to Leo Delibes, for his opera of *Lakmé*.

The Teatro Ristori, Verona, will be open for opera from the 15th August to the 20th September. Among the works to be performed is Gounod's *Faust*.

According to the *Gazzetta dei Teatri*, the salary list of the singers at the Grand Opéra, Paris, is 97,000 francs a month in winter, and 52,000 in summer.

A Sea-Change, or Love's Stowaway, is the title of a new opera, shortly to be produced in America, book by W. D. Howells and music by G. Henschel.

August Kömpel, one of the few still surviving pupils of Louis Spohr, has resigned his post as leader at the Grand-Ducal Theatre, Weimar. His successor is the violinist, Carl Halir, of Mannheim.

The Grand-Théâtre, Geneva, will re-open on the 25th August, from which date up to the 30th, both inclusive, Galli-Marie, Mdlle Van Zandt, MM. Talazac and Taskin, will take part in the performances.

On the 29th inst., the orchestra of 130 members, under the direction of Luigi Mancinelli, at the Teatro Brunetti, Bologna, will rehearse all the music to be performed at the concert they intend giving in Turin.

It is understood that one of the stockholders of the Metropolitan Opera House has recently sailed for England with full power from the directors to make the final arrangements with Mr Gye for the next opera season at that house.—*The Keynote, New York, June 14.*

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